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Artistic Director

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ORCHESTRA AND CHORUS

Beethoven *Eroica*

February 17 & 19, 2012 · Symphony Hall

2011–2012 · 197th Season

Music for all Seasons

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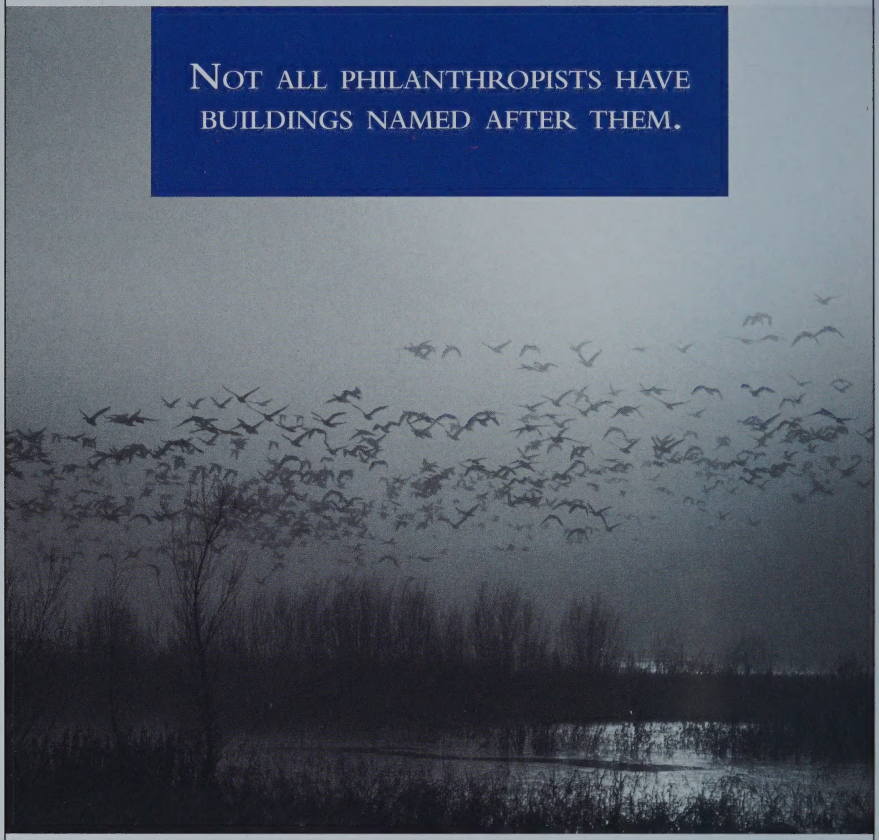

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Welcome to Beethoven *Eroica*

This weekend we welcome back Jean-Marie Zeitouni, who returns to the Handel and Haydn Society after making an impressive debut in 2009. Jean-Marie and I are thrilled to present you with a special opening to this concert: students from our Collaborative Youth Concert initiative, one of the four components of the Karen S. and George D. Levy Education Programs, are led by Associate Conductor John Finney with H&H's period instrument orchestra in the "Gloria" from Mozart's *Coronation Mass*. Participating students are from Boston Latin School, O'Bryant School of Math and Science (Roxbury), and Brockton and Lawrence High Schools, and represent a small assemblage of the many who participate in our Educational Outreach Program each year. I hope you give them warm applause.

It also gives me great pleasure to share with you the details of our 2012–2013 Season. As you can see on page 28, highlights include Bach's glorious *Magnificat*; Mozart's final symphony, *Jupiter*; Beethoven's masterful Symphony No. 7; and Purcell's *The Indian Queen*, a work I cherish and that H&H has not performed since 1995. We continue to look towards the future and the 2015 Bicentennial celebrations by honoring our past with Handel's dramatic *Jephtha*, premiered by H&H in 1855 and last performed in 1867.

Our team is here at the hall today to assist you with your subscription and to provide any information you might need. Your support and engaged listenership are what give meaning to the music of the Handel and Haydn Society, and I want to thank you for continuing your patronage and subscribing to our 2012–2013 Season.

I look forward to seeing you back at the hall later this spring and next season.

Harry

Harry Christophers, *Artistic Director*

JARED BOWEN IS

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It's hard to keep up with Jared.
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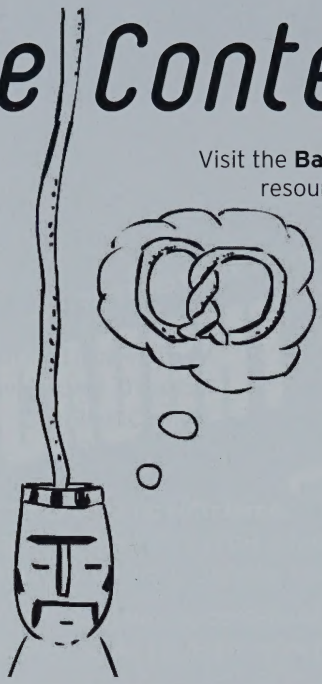

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About the Handel and Haydn Society

Founded in Boston in 1815, the Handel and Haydn Society (H&H) is considered America's oldest continuously performing arts organization and will celebrate its Bicentennial in 2015. Its Period Instrument Orchestra and Chorus are internationally recognized in the field of Historically Informed Performance, using the instruments and techniques of the composer's time. Under Artistic Director Harry Christophers' leadership, H&H's mission is to perform Baroque and Classical music at the highest levels of artistic excellence and to share that music with as large and diverse an audience as possible.

H&H's esteemed tradition of innovation and excellence began in the 19th century with the US premieres of Handel's *Messiah*, Haydn's *The Creation*, Verdi's *Requiem*, and Bach's *St. Matthew Passion*. Today, H&H is widely known through its concert series, tours, local and national broadcasts, and recordings. Its nine-program series is held at Symphony and Jordan Halls in Boston and Sanders Theatre in Cambridge. H&H's first recording with Harry Christophers, Mozart Mass in C Minor, was issued in September 2010 on the CORO label, followed by Mozart *Requiem* in September 2011.

As a major performing organization, educator, resource center, and community partner, H&H strives to entertain and inspire audiences, provide unique educational experiences for students at all levels, and reach all citizens in the community through broad outreach efforts. Established in 1985, H&H's award-winning Karen S. and George D. Levy Educational Outreach Program reaches 10,000 students each year throughout Greater Boston, many in underserved communities. H&H also maintains partnerships with area cultural and higher education institutions, including Boston Public Library; the Museum of Fine Arts, Boston; Massachusetts Institute of Technology; New England Conservatory; and Harvard University.

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Artistic Director Harry Christophers

Harry Christophers marks his third season as Artistic Director of the Handel and Haydn Society with the 2011–2012 Season. Appointed in 2008, he began his tenure with the 2009–2010 Season and has conducted Handel and Haydn each season since September 2006, when he led a sold-out performance in the Esterházy Palace at the Haydn Festival in Eisenstadt, Austria. Christophers and H&H have since embarked on an ambitious artistic journey that began with the 2010–2011 Season with a showcase of works premiered in the United States by the Handel and Haydn Society over the last 197 years, and the release of the first of a series of recordings on CORO leading to the 2015 Bicentennial.

Christophers is known internationally as founder and conductor of the UK-based choir and period instrument ensemble The Sixteen. He has directed The Sixteen throughout Europe, America, and the Far East, gaining a distinguished reputation for his work in Renaissance, Baroque, and 20th-century music. In 2000, he instituted the "Choral Pilgrimage," a tour of British cathedrals from York to Canterbury. He has recorded close to 100 titles for which he has won numerous awards, including a *Grand Prix du Disque* for Handel *Messiah*, numerous *Preise der Deutschen Schallplattenkritik* (German Record Critics Awards), the coveted Gramophone Award for Early Music, and the prestigious Classical Brit Award (2005) for his disc entitled *Renaissance*. In 2009, he received one of classical music's highest accolades, the Classic FM Gramophone Awards Artist of the Year Award; The Sixteen also won the Baroque Vocal Award for Handel *Coronation Anthems*, a CD that also received a 2010 Grammy Award nomination.

Harry Christophers is also Principal Guest Conductor of the Granada Symphony Orchestra and a regular guest conductor with the Academy of St. Martin in the Fields and the Orquestra de la Comunidad de Madrid. In October 2008, Christophers was awarded an Honorary Degree of Doctor of Music from the University of Leicester. Most recently, he was elected an Honorary Fellow of Magdalen College, Oxford, and also of the Royal Welsh Academy for Music and Drama.

Program

Handel AND Haydn SOCIETY

HARRY CHRISTOPHERS
Artistic Director

Friday, February 17, 2012 at 8pm
Sunday, February 19, 2012 at 3pm
Symphony Hall

Jean-Marie Zeitouni, *conductor*

"Gloria" from *Coronation* Mass, K. 317 — Wolfgang Amadé Mozart (1756–1791)

John Finney, *conductor*

Choruses from Boston Latin School, Brockton High School, O'Bryant School of Math and Science (Roxbury), and Lawrence High School

Teresa Wakim (*Feb 17*), Susan Consoli (*Feb 19*), *soprano*
Carrie Cheron, *mezzo-soprano*
Christian Figueroa, *tenor*
RaShaun Campbell, *baritone*

In celebration of the 25th anniversary of Collaborative Youth Concerts.

***Egmont* Overture, Op. 84** — Ludwig van Beethoven (1770–1827)

Symphony No. 48 in C Major, *Maria Theresia* — Joseph Haydn (1732–1809)

Allegro
Adagio
Menuet: Allegretto
Finale: Allegro

INTERMISSION

Symphony No. 3 in E-flat Major, Op. 55, *Eroica* — Beethoven

Allegro con brio
Marcia funebre: Adagio assai
Scherzo: Allegro vivace
Finale: Allegro molto

RELATED EVENT

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Friday, February 17 · Post-concert
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We ask for your help in creating a positive concert experience for the performers and those around you. Cell phones, texting devices, and other audible devices should be switched off during the concert. Photography or recording of any kind is strictly prohibited.

The concert runs for approximately 2 hours, including intermission.

Handel and Haydn Society is funded in part by the Massachusetts Cultural Council, a state agency, and the National Endowment for the Arts.

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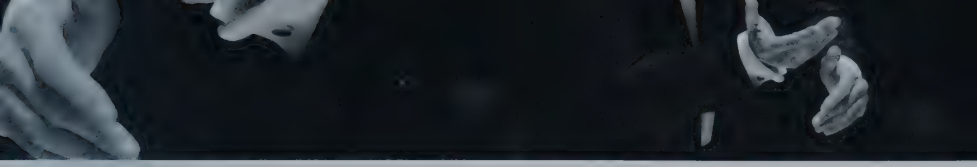


Conductor's Note

It is such a pleasure to return to the Handel and Haydn Society and to conduct in the unparalleled Symphony Hall. For this weekend's performances, I chose to create a program centered around three grandiose figures— Lamoral, Count of Egmont; Holy Roman Empress Maria Theresia; and Napoleon Bonaparte.

We begin with the short but powerful *Egmont* Overture, followed by Haydn's stately and energetic Symphony No. 48, nicknamed *Maria Theresia*. We end with Beethoven's monumental Symphony No. 3, *Eroica*, a work whose importance, breadth, and boldness cannot be understated.

The works on the program not only share the imperial theme but also all include wonderful and revolutionary writing for brass instruments. Be sure to listen for the sonority of the four horns in the *Egmont*, the majestic use of trumpets and horns in the opening of the Haydn symphony, and the three horns in the Trio of the third movement of the *Eroica*. In fact, the *Eroica* represents the first time that three horns had been used in a symphony.

I hope you enjoy this program as much as I—and the orchestra—will.

–Jean-Marie Zeitouni

Program Notes: Musical Honors

Maria Theresia. Egmont. Napoleon. These historical figures are each associated with a work on today's program. The first of these, Maria Theresia (1717–1780), was ruler of the Hapsburg-Austrian lands from 1740 to 1780; from 1765 to 1780 she ruled with her son, Joseph II (1741–1790) as her co-regent. She was the mother of 16 children, 13 of whom survived infancy. For these children, Maria Theresia made politically advantageous marriages in order to ensure the continued prominence of the Hapsburg family in European affairs. The most famous of these marriages was that of Marie Antoinette, the youngest of her children, to the Dauphin.

Maria Theresia's father, Charles VI, created the *Pragmatic Sanction* (1713) to ensure his throne passed to a daughter. While Charles VI lived, other European rulers were happy to abide by his wish; after his death, however, the opportunity to seize Hapsburg land was too tempting for Frederick the Great of Prussia. He quickly invaded Silesia (today southwest Poland along with small portions of the Czech Republic and Germany), plunging Maria Theresia into a costly war that resulted in the loss of these ancestral lands. She never forgot the insult to her and her father's sovereignty. Although Charles VI had brokered Maria Theresia as ruler of Hapsburg lands, he was not able to do the same with the Holy Roman Empire, a confederation of independent principalities whose rulers or electors chose their emperor. The Hapsburgs had reigned as Holy Roman Emperors for almost three centuries. Women, however, could not be crowned; Maria Theresia's husband was made emperor although it was she who ruled.

While remaining a devout Catholic all her life, she reduced the presence of the clergy in her government. Her court was less lavish than her father's for many reasons, including the meager treasury she inherited from Charles VI and the wars she fought just to maintain her inherited territories. Maria Theresia's family was vitally important to her both as individuals and as political means to an end, and history recognizes her as a mother as much as a sovereign.

Joseph Haydn (1732–1809), was born, worked, and died a subject of the Hapsburg monarchy. Haydn's princely family, the Esterhàzy, was one of the wealthiest families in the Hapsburg lands and maintained an opera company, theater troupe, and orchestra. Symphony No. 48 in C Major was probably composed by 1769, a time when Haydn was moving away from the old-fashioned three-movement

Maria Theresia and her family, painted by Martin van Meytens.

symphony to that of the modern symphony in four movements. Within the succession of movements, Haydn creates a work with underlying cohesion coupled with dramatic writing.

Maria Theresia visited the Esterhàzy palace near Kittsee (in eastern Austria) in the summer of 1770. The celebrations in their honor were lavish in every respect, including a statue of Julius Caesar entering Rome rendered in pastry, supper served in Chinese-style pavilions followed by a ball that lasted until 4am, and, as one attendee noted, "all the walls, the festoons, statues, vases and niches, the paths in the woods... were illuminated with many thousand lamps of white and green color."

It is tempting to place Haydn's Symphony No. 48 in C Major at this event, especially since the work has been nicknamed for Maria Theresia. This symphony has all the hallmarks of a regal sound, due mostly to Haydn's prominent placement of the horns and trumpets in the rousing and stately opening. The fanfare that opens the symphony and returns throughout the first movement is answered by a more restrained reply in the strings. In the second movement, the winds, including horn, add a distinctive coloring to the melody.

With the third movement, Minuet and Trio, horns, oboes, and trumpet either play or accent the melodic line of the first violins. Delightful changes in orchestration occur within the Minuet section and again in the Trio section that turns to a minor key. The Finale is fun, fast, and exciting! The return of the opening idea is sometimes a bit of a surprise and is always a delight to hear.

In the late 1780s, Johann Wolfgang von Goethe (1749–1832) completed his play *Egmont*, a story of heroism based on the life of Lamoral, Count of Egmont (1522–1568), one of the nobility who protested against Spanish rule in the Netherlands. Some twenty years later,

BEYOND THE NOTES

1732 Joseph Haydn born on March 31 in Rohrau, Lower Austria

1749 Johann Wolfgang von Goethe born on August 28 in Frankfurt

1769 Napoleon Bonaparte born on August 15 in Corsica

1770 Ludwig van Beethoven baptized on December 17 in Bonn

Empress Maria Theresia of Austria visits Haydn's patron, Prince Esterhàzy; Haydn's Symphony No. 48 may have been performed during the celebrations

1780 Empress Maria Theresia dies in Vienna

1788 Goethe completes *Egmont*

1799 Napoleon is named First Consul of France, the result of a coup d'état

1802 Napoleon becomes Consul for life

Beethoven writes what is now called the *Heiligenstadt Testament*

1803 Beethoven composes Symphony No. 3; he titles it *Bonaparte*

1804 Napoleon becomes Emperor of France on May 18; the coronation is held on December 2

1809 Beethoven composes music to accompany a production of Goethe's *Egmont*

Napoleon's armies occupy Vienna and Napoleon places an honor guard outside Haydn's home

Haydn dies on May 31 in Vienna

1815 Napoleon is defeated at the Battle of Waterloo

Handel and Haydn Society founded

1821 Napoleon dies on the island of St. Helena

Beethoven (1770–1827) composed an overture and incidental music to accompany a Burgtheater production of the play. Beethoven's overture, the most frequently performed movement, speaks to both the tragedy of Lamoral's death as well as the independence movement it sparked. There is a clear progression or musical story being told in the overture, which features two main parts framed by a slower introduction and faster closing. The reverberations of this story continued into the 20th century as Beethoven's Egmont was associated with the Hungarian revolution of 1956.

Beethoven began work on his Symphony No. 3 in E-flat Major, Op. 55, not long after he wrote about his monumental struggle over his increasing hearing loss in a document now known as the *Heiligenstadt Testament*. Although Beethoven supplied the title *Eroica*, this was not his first choice. The original title was *Bonaparte*, referring to Napoleon Bonaparte. Today, of course, we remember Napoleon as a self-crowned emperor with a single-minded quest to conquer Europe. However, for young idealists like Beethoven and his friends, the early years of Napoleon's ascent to power were intoxicating. Not entitled by birth but proven through skill and hard work, Napoleon represented a new kind of ruler. In their eyes, the French Revolution was a positive force, and the years after this monumental struggle were a time of great promise for fundamental change in government and the social order.

The title page of Beethoven's manuscript for Symphony No. 3 indicates Beethoven's own later

THE NATURAL HORN

Originally associated with hunting, the orchestral horn of the 18th and early 19th centuries is a gradually tapered tube, coiled two or three times. To change pitch, the player must change the embouchure (formation of the lips), stop the sound by placing a hand in the bell, or alter the amount of air blown through the instrument. In order to play in a variety of keys, a system of crooks, or interchangeable tubes of varying lengths, was developed about 1750.

The horn plays in all of the works on today's program, but Beethoven's decision to use a horn solo in the first movement of Symphony No. 3 deserves special mention. About two-thirds into the movement, the horn solo foreshadows the return of the main theme. One of Beethoven's students, Ferdinand Ries (1784–1838), recalls hearing this moment in the first rehearsal and, thinking that the player had come in too early, said to the composer: "Can't he count? This sounds terribly wrong!" Beethoven was offended by his student's comments and did not forgive Ries for a very long time.

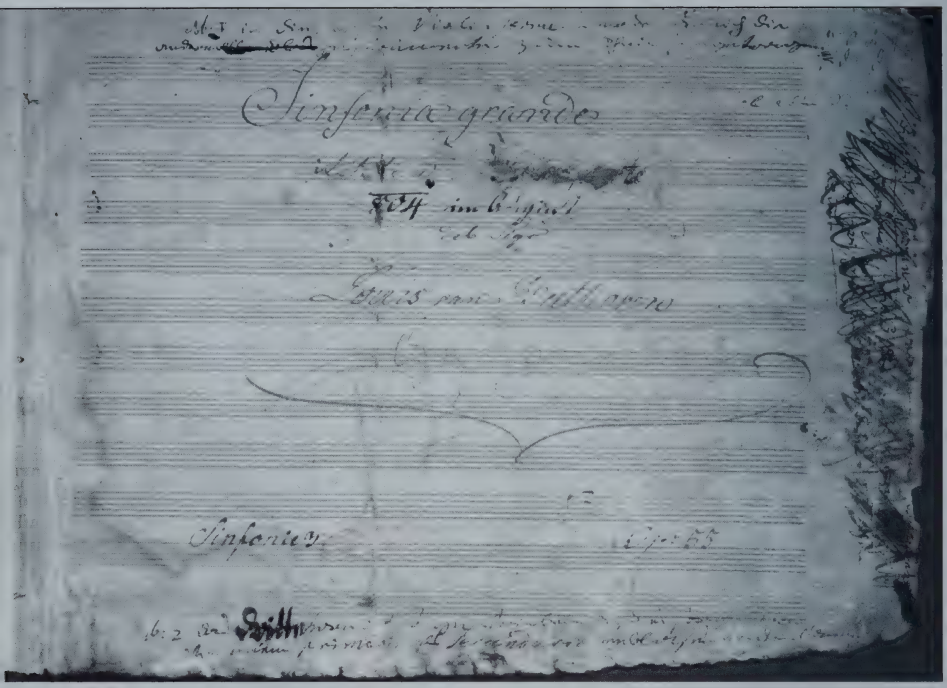
frustration and even a confusion of feelings about this iconic figure. After Napoleon became emperor, Beethoven expressed his disillusionment by removing the original title. In 1806, Beethoven published the symphony as *Eroica*, "composed to the memory of a great man."

In many ways, Beethoven's Symphony No. 3 follows the musical structures he inherited from earlier composers, like Haydn and Mozart: the symphony has four movements (fast, slow, a dance, fast) and Beethoven follows traditional forms. Each movement, however, is also filled with innovative ideas. After two rather startling chords to open the work, we hear two distinctive musical themes that act as building blocks for the rest of the movement: the first is a melody played by the lower strings and the second contrasts with the first.

Beethoven restates the opening music after lots of manipulation and extension of the two themes. How he arrives at the return of the opening music (recapitulation) plays on our expectations.

There are two important differences between this return and the original opening. First, the two chords from the opening measures do not return. Second, the opening theme partially returns in the horn before being restated by the low strings.

The second movement is a funeral march. Often interpreted as the death of the hero, this movement might also



The title page of Beethoven's Symphony No. 3

imply an acceptance of a situation when heard in light of Beethoven's own struggle with his declining hearing.

The third movement has a dance feel to it, but now only references the Minuet and Trio on which it is based. The play of accents in the Minuet section never ceases to surprise and enchant.

The final movement opens with a flourish for the orchestra, which then seems to hesitate, but ultimately proclaims its presence. By the end of the movement, the feeling of transcendence becomes an inspiration.

The works on today's concert do not necessarily paint portraits of specific individuals. Haydn's Symphony No. 48 was not composed as a direct musical characterization of Maria Theresia any more than Beethoven's *Egmont* Overture and Symphony No. 3 were meant to characterize in music any one person or historical situation. It is the underlying feeling of change, revolution, transition, and transcendence that is the topic here and perhaps one of the reasons why these works touch listeners so profoundly in our own day.

Program notes prepared by
Teresa M. Neff, PhD
2011–2012 Historically Informed Performance Fellow

Bicentennial Beat: Lowell Mason, Handel and Haydn Society President 1827–1832

Born in Medfield, MA, on January 8, 1792, Lowell Mason first studied music in the New England singing schools. While living in Savannah, GA, between 1812 and 1827, Mason studied with the German musician Frederick Abel. During this time, he began composing his own hymn tunes and other sacred music.

Mason's collection of sacred music was published in 1822 as The Boston Handel and Haydn Society Collection of Church Music. At Mason's request, this first edition of the collection did not acknowledge him, but later editions did include him as editor.

In 1827, Mason moved to Boston. Here, he taught, conducted church choirs, co-founded the Boston Academy of Music to promote music education for the public, developed training seminars for teachers, introduced music into the Boston public school curriculum, and led the Handel and Haydn Society's Board. He received an honorary doctorate from New York University in 1855, the second such degree granted in America. He died in Orange, NH, on August 11, 1872.

Lowell Mason

Artist Profile

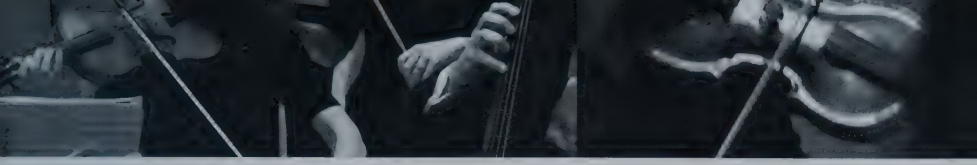
Jean-Marie Zeitouni, *conductor*

Jean-Marie Zeitouni returns to H&H after making his debut in 2009. Music director of the Columbus Symphony and recently appointed principal conductor and artistic director designate of I Musici de Montréal, Zeitouni has emerged as one of Canada's brightest young conductors whose eloquent yet fiery style in repertoire ranging from Baroque to contemporary music results in regular re-engagements across North America. He enjoys a close association with Les Violons du Roy that goes back many years, first as conductor-in-residence, then as associate conductor, and since 2008 as principal guest conductor. Over the years, he has led the ensemble in more than 200 performances in the province of Québec, across Canada, and in Mexico. In 2006, he recorded his first CD with Les Violons du Roy entitled *Piazzolla* which received a JUNO Award for Classical Album of the Year in the category Solo or Chamber Ensemble in 2007. They also recorded two subsequent CDs: *Bartok* in 2008 and *Britten* in 2010.

2010–2011 brought a slew of return engagements in North America. Highlights in Canada included a Werther production with the Montreal Opera and engagements with the Edmonton Symphony, Calgary Philharmonic, Quebec Symphony, Symphony Nova Scotia, and I Musici de Montréal in a rare guest-appearance. In the US, he conducted the Oregon Symphony, San Antonio Symphony, and *Rigoletto* with the Cincinnati Opera.

Upcoming appearances in 2011–2012 see him conduct the major Canadian orchestras, including subscription concerts with the Vancouver, Toronto, and Montreal Symphonies, as well as a return to the Edmonton Symphony. In the US, he leads the Seattle Symphony, Phoenix Symphony, and will bow in the pit of the St. Louis Opera for a *Così fan tutte* production in June 2012.

Zeitouni graduated from the Montreal Conservatory in conducting, percussion, and theory. He studied with Maestro Raffi Armenian.



Handel and Haydn Society Orchestra

VIOLIN I

* Christina Day Martinson
  Joan & Remsen Kinne Chair
Susanna Ogata
Clayton Hoener
Cynthia Freivogel
Krista Buckland Reisner
Guiomar Turgeon
Katherine Winterstein
Tatiana Chulochnikova

VIOLIN II

+ Linda Quan
  Dr. Lee Bradley III Chair
Abigail Karr
Jane Starkman
Danielle Maddon
Lena Wong
Etsuko Ishizuka
Jesse Irons

VIOLA

+ David Miller
  Chair funded in memory of Estah & Robert Yens
Jenny Stirling
Laura Jeppesen
Anne Black
Barbara Wright

CELLO

+ Guy Fishman
  Candace & William Achtmeyer Chair
Sarah Freiberg
André O'Neil
Colleen McGary-Smith

BASS

+ Robert Nairn
  Amelia Peabody Chair
Anne Trout
Heather Miller Lardin

FLUTE

+ Christopher Krueger
Wendy Rolfe

OBOE

+ Stephen Hammer
  Chair funded in part by Dr. Michael Fisher Sandler
Marc Schachman

CLARINET

+ Eric Hoeprich
Diane Heffner

BASSOON

+ Andrew Schwartz
Marilyn Boenau

HORN

+ Richard Menaul
  Grace & John Neises Chair
John Boden
John Aubrey
Frederick Aldrich

TRUMPET

+ Bruce Hall
Jesse Levine

TIMPANI

John Grimes
  Barbara Lee Chair

* guest concertmaster
+ principal

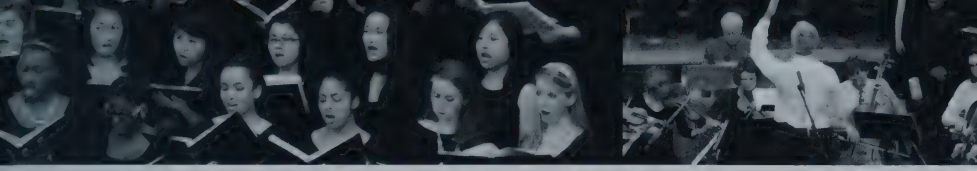
Program Texts

"Gloria" from Coronation Mass, K.317

MOZART

Gloria in excelsis Deo,
et in terra pax hominibus bonae voluntatis.
Laudamus te, benedicimus te,
adoramus te, glorificamus te.
Gratias agimus tibi propter magnam gloriam tuam.
Domine Deus, Rex coelestis, Deus Pater omnipotens.
Domine Fili unigenite, Jesu Christe.
Domine Deus, Agnus Dei, Filius Patris.
Qui tollis peccata mundi, miserere nobis.
Qui tollis peccata mundi, suscipe deprecationem nostram.
Qui sedes ad dexteram Patris, miserere nobis.
Quoniam tu solus sanctus, tu solus Dominus,
tu solus altissimus, Jesu Christe.
Cum Sancto Spiritu in gloria Dei Patris, amen.

Glory to God in the highest,
and peace on earth to men of good will.
We praise you, we bless you,
We worship you, we glorify you.
We give you thanks for your great glory.
Lord God, King of Heaven, God the Father Almighty.
Lord only-begotten Son, Jesus Christ.
Lord God, Lamb of God, Son of the Father.
You who take away the sin of the world, have mercy on us.
You who take away the sin of the world, hear our prayer.
You who sit at the right hand of the Father, have mercy on us.
For you alone are holy, you alone are Lord,
You alone are the Most High, Jesus Christ.
With the Holy Spirit in the glory of God the Father, amen.



About Collaborative Youth Concerts

Collaborative Youth Concerts bring together high school choruses from various public school districts to master challenging repertoire by iconic composers Bach, Handel, and Mozart, and perform with H&H's Associate Conductor and members of H&H's Period Instrument Orchestra and Chorus. The concerts give students the opportunity to work with professional musicians and perform with them in their own schools for their peers, teachers, families, and community members. Students work on the repertoire throughout the first semester of the school year, have coachings with H&H musicians in January—focusing on historically informed performance and style—and perform together in February.

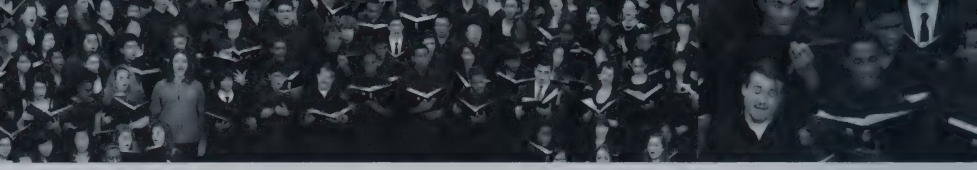
H&H's Karen S. and George D. Levy Educational Outreach Program, established in 1985, reaches 10,000 students through its three components: Vocal Quartet school visits, Collaborative Youth Concerts, and the Vocal Apprenticeship Program (VAP), which includes four youth choral ensembles for students in grades 3–12 and a pre-professional vocal instruction program for high school students. Learn more about these initiatives on page 31 of the program book.

H&H is the only professional music organization in Massachusetts that serves as a parent to its own youth ensemble program and regularly presents its students in conjunction with its professional series. Additionally, VAP is the only youth ensemble program in New England that includes music theory instruction for all students and individualized scholarships for vocal instruction, diction, and other classes for potential music majors.

Join our education community!

- Audition for a VAP chorus (grades 3–12).
- Bring the Vocal Quartet to your school.
- Make a gift to the education program.

For more information, contact Robin Baker at *rbaker@handelandhaydn.org* or 617 262 1815.



Collaborative Youth Concert Students

CHORAL DIRECTORS

Davis Dillon
O'Bryant School (OB)
Penny Knight
Brockton High School (Br)
Nancy McGhee
Lawrence High School (L)
Ryan Snyder
Boston Latin School (BL)

February 17

SOPRANO

Angela Delaney, *BL*
Ehis Osifo, *BL*
Aurelia Paquette, *BL*
Martha Robertson, *BL*
Jasmine Taylor, *BL*
Nicole Hathaway, *Br*
Anne-Marie Maguire, *Br*
Yomayra Figueroa, *L*
Marissa Herrera, *L*
Darlene Rodriguez, *L*
Ashley Roja, *L*
Ashley Santacroce, *L*
Annisa Benjamin, *OB*
Laura Duran, *OB*
Melissa Lopes, *OB*
Cheila Martinez, *OB*

ALTO

Ellen Lee, *BL*
Aderonke Odewale, *BL*
Elisa Cabral, *Br*
Jessica Jean-Pierre, *Br*
Christie Lebrun, *Br*
Alezia Lopes, *Br*
Ivelisse Espinal, *L*
Cait Kennedy, *L*
Melissa Medina, *L*
Beronica Paulino, *L*
Elizabeth Rennie, *L*
Stephanie Almeida, *OB*
Valdwin Etienne, *OB*
Judnise Guillet, *OB*
Sitara Jodhan, *OB*
Angelina Miranda, *OB*
Imani Rice, *OB*

TENOR

Sean Cheatum, *BL*
Joseph Deauna, *BL*
Daniel Gibbons, *BL*
Cole Hermida, *BL*
Edward Lehar, *BL*
Lucas Monahan, *BL*
Joseph Sheehan, *BL*
Justin Singletary, *BL*
Jonathan Depina, *Br*
Jacob Guzman, *Br*
Jaysee Ribeiro, *Br*
Joshua Deleon, *L*
Ricardo Rios, *L*

BASS

William Corbett, *BL*
Kevin Ferstler, *BL*
Connor Higgins, *BL*
Kevin Mayer, *BL*
Phillip Nguyen, *BL*
David Guzman, *Br*
Chris Kostka, *Br*
Kirby Then, *L*
Gadriel Valentin, *L*

February 19

SOPRANO

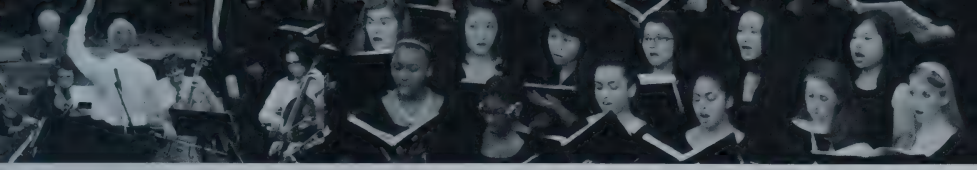
Julia Borges, *BL*
Angela Delaney, *BL*
Katriona Fahy, *BL*
Sreeja Kalapurakkel, *BL*
Annie McDonnell, *BL*
Ehis Osifo, *BL*
Martha Robertson, *BL*
Alexia Spinney, *BL*

ALTO

Kassandra Alves, *BL*
Maria Basdekos, *BL*
Mary Demoura, *BL*
Bianca Dichiara, *BL*
Teresa Frappaolo, *BL*
Kara Joyce, *BL*
Pooja Kalapurakkel, *BL*
Toyoko Kumasaka, *BL*
Grace Mann, *BL*
Lauren Palermo, *BL*
Isabella Rosales, *BL*
Renee Ta, *BL*
Geraldine Vittini, *BL*
Kristen Wall, *BL*

TENOR

Sean Cheatum, *BL*
Joseph Deauna, *BL*



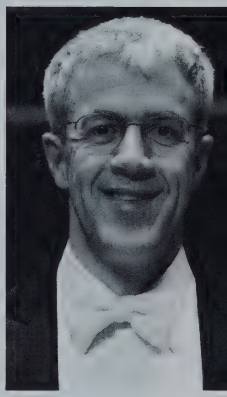
Daniel Gibbons, *BL*
Cole Hermida, *BL*
Nathan Hermida, *BL*
Edward Lehar, *BL*
Andrew Moltz, *BL*
Lucas Monahan, *BL*
Joseph Sheehan, *BL*
Justin Singletary, *BL*
Arthur Williams, *BL*

BASS

Rafael Arrendol, *BL*
John Carney, *BL*
Matthew Carpino, *BL*
William Corbett, *BL*
David Estes-Smargias, *BL*
Kevin Ferstler, *BL*
Jack Flaherty, *BL*
Evan Hanlon, *BL*
Connor Higgins, *BL*
Phillip Nguyen, *BL*
ChengFeng Shao, *BL*
Evan Yao, *BL*
Andrew Zick, *BL*
Brian Zick, *BL*

John Finney, *conductor*

John Finney has been Handel and Haydn Society Chorusmaster since 1990, occupying the Cabot Family Chorusmaster Chair, and was named Associate Conductor in 1992. He has directed many of the Society's performances, including Handel's *Messiah* at Symphony Hall in 1997 and 2004, and *A Bach Christmas* at NEC's Jordan Hall in 2008 and 2010. He is widely praised for his harpsichord and organ playing; he holds degrees in organ performance from the Oberlin College Conservatory of Music and The Boston Conservatory. He is the Distinguished Artist-in-Residence at Boston College, where he serves as Director of the University Chorale and Conductor of the Boston College Symphony Orchestra. He has directed the Boston College Chorale on concert tours in major cities throughout the world, including Berlin, Prague, Vienna, and Rome. Mr. Finney recently celebrated his 25th anniversary as Director of Music for the Wellesley Hills Congregational Church, where his organ playing and conducting continue to enhance worship services every Sunday morning. Since 1987, Mr. Finney has been conductor of the Heritage Chorale in Framingham, and has led that chorus in performances of such major works as Mendelssohn's *Elijah* and Verdi's *Requiem*. In May 2012, he will lead the Heritage Chorale in a performance of Orff's *Carmina Burana* featuring the Handel and Haydn Society Youth Chorus. He has served on the faculty of The Boston Conservatory and taught for six years at the Academy for Early Music in Bressanone, Italy.



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Remaining Concerts in the 2011–2012 Season

Classical Salon

Fri, Mar 9 at 8pm
Jordan Hall
Sun, Mar 11 at 3pm
Sanders Theatre

Robert Nairn, *leader*
Christopher Krueger, *flute*
Amanda Forsythe, *soprano*

MOZART: Flute Quartet No. 1
BEETHOVEN: Piano Trio No. 5, *Ghost*
DRAGONETTI: Quintet in C

Bach *St. Matthew Passion*

Fri, Mar 30 at 7.30pm
Sun, Apr 1 at 3pm
Symphony Hall

Harry Christophers, *conductor*
Joshua Ellicott, *Evangelist*
Matthew Brook, *Christus*
Gillian Keith, *soprano*
Monica Groop, *mezzo-soprano*
Jeremy Budd, *tenor*
Stephan Loges, *baritone*

Mozart *Coronation*

Fri, Apr 27 at 8pm
Sun, Apr 29 at 3pm
Symphony Hall

Harry Christophers, *conductor*
Rosemary Joshua, *soprano*
Paula Murrihy, *mezzo-soprano*
Thomas Cooley, *tenor*
Sumner Thompson, *bass*

HAYDN: Symphony No. 85, *La reine*
MOZART: *Coronation Mass*

Partial programs listed. For full program order and information, visit handelandhaydn.org. *Programs and artists subject to change.*

2012–2013 198TH SEASON

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BACH *MAGNIFICAT*
Oct 12 & 14, 2012 *at Symphony Hall*

Harry Christophers, *conductor*
Period Instrument Orchestra and Chorus

BACH Orchestral Suite No. 3
BACH Cantata No. 71, *Gott ist mein König*
BACH *Magnificat* in D Major

MOZART *JUPITER*
Nov 9 & 11, 2012 *at Symphony Hall*

Bernard Labadie, *conductor*
Period Instrument Orchestra

RIGEL Symphony in C Minor
MOZART Symphony No. 41, *Jupiter*

HANDEL *MESSIAH*
Nov 30, Dec 1 & 2, 2012 *at Symphony Hall*

Harry Christophers, *conductor*
Karina Gauvin, *soprano*
Daniel Taylor, *countertenor*
James Gilchrist, *tenor*
Sumner Thompson, *bass*
Period Instrument Orchestra and Chorus

PARTIAL PROGRAMS LISTED. FOR FULL PROGRAM ORDER AND INFORMATION, VISIT HANDELANDHAYDN.ORG.

BACH *CHRISTMAS ORATORIO*
Dec 13 & 16, 2012 *at NEC's Jordan Hall*

John Finney, *conductor*
Period Instrument Orchestra and Chorus

BACH Cantatas I, II, and VI from
Christmas Oratorio

PURCELL *THE INDIAN QUEEN*
Jan 25, 2013 *at NEC's Jordan Hall*
Jan 27, 2013 *at Sanders Theatre*

Harry Christophers, *conductor*
Period Instrument Orchestra and Chorus

HAYDN IN PARIS
Feb 22 & 24, 2013 *at Symphony Hall*

Harry Christophers, *conductor*
Aisslinn Nosky, *violin*
Period Instrument Orchestra

HAYDN Symphony No. 6, *Le Matin*
HAYDN Violin Concerto No. 4
HAYDN Symphony No. 82, *The Bear*

BEETHOVEN SYMPHONY NO. 7
Mar 15 & 17, 2013 *at Symphony Hall*

Richard Egarr, *conductor*
Eric Hoeprich, *clarinet*
Period Instrument Orchestra

MOZART Clarinet Concerto
BEETHOVEN Symphony No. 7

VIVALDI VIRTUOSI
Apr 5 & 7, 2013 *at NEC's Jordan Hall*

Ian Watson, *director and harpsichord*
Period Instrument Orchestra

VIVALDI Concerto in B Minor
for four violins
VIVALDI Sinfonia, *Il coro delle Muse*
GEMINIANI *Concerto grosso*
detto La follia

HANDEL *JEPHTHA*
May 3 & 5, 2013 *at Symphony Hall*

Harry Christophers, *conductor*
Robert Murray, *tenor* (*Jephtha*)
Catherine Wyn-Rogers, *mezzo-soprano*
(*Storgè*)
Joélle Harvey, *soprano* (*Iphis*)
William Purefoy, *countertenor* (*Hamor*)
Period Instrument Orchestra and Chorus

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The Karen S. and George D. Levy Educational Outreach Program provides music education for children in communities throughout eastern Massachusetts through four components:

- The **Vocal Apprenticeship Program** (VAP) provides the opportunity for talented young singers in grades 3–12 to sing in a chorus, perform with professional musicians, and learn music theory.

- The **Vocal Quartet** visits schools with original presentations developed to teach music history in an entertaining, age-appropriate way.

- **Collaborative Youth Concerts** bring singers from different high schools together to perform in their schools and home communities alongside Handel and Haydn Society musicians.

- **Coaching and Masterclasses** led by musicians and conductors of the Handel and Haydn Society are offered to high school choirs and soloists as well as college ensembles.

See the Educational Outreach Program in action.
handelandhaydn.org/education

Support the Educational Outreach Program with a gift to the Annual Fund.
handelandhaydn.org/support

UPCOMING CONCERTS

Youth Chorus at Boston ACDA Big Sing Choral Festival

Tue, Mar 27 at 6.30pm
Saint Cecilia Church, Boston
$1 General Admission

Young Men's and Women's Choruses in Bach *St. Matthew Passion*

Fri, Mar 30 at 7.30pm
Sun, Apr 1 at 3pm
Symphony Hall
Tickets start at $25
Call 617 266 3605 or visit
handelandhaydn.org

Youth Chorus in Orff *Carmina Burana*

Sat, May 5 at 7.30pm
Saint Mark's School, Southborough
With Heritage Chorale, under the direction of H&H Associate Conductor John Finney
$20 General Admission

2011 – 2012 SEASON
SEPTEMBER 30 – MAY 5

BOSTON SYMPHONY ORCHESTRA

February 23 – 25
BEETHOVEN'S *MISSA SOLEMNIS*
FEB 23 THUR 8PM
FEB 24 FRI 7PM†
FEB 25 SAT 8PM

Kurt Masur, conductor
Christine Brewer, soprano
Michelle DeYoung, mezzo-soprano
Simon O'Neill, tenor
Eric Owens, bass-baritone
Tanglewood Festival Chorus, John Oliver, conductor
BEETHOVEN *Missa Solemnis*

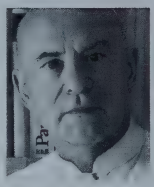
†**UnderScore Friday**
Please take note of early start time for UnderScore Friday series. Patrons will hear comments from the stage about each program, and will be invited to socialize following the performance.

KURT MASUR

March 2 – 3
CÉDRIC TIBERGHIEN
MAR 2 FRI 7PM†
MAR 3 SAT 8PM

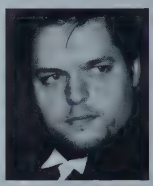
Christoph Eschenbach, conductor
Cédric Tiberghien, piano
BERLIOZ Overture to *Benvenuto Cellini*
RAVEL Piano Concerto in G
BERLIOZ *Symphonie fantastique*

†**UnderScore Friday**
Please take note of early start time for UnderScore Friday series. Patrons will hear comments from the stage about each program, and will be invited to socialize following the performance.


CHRISTOPH ESCHENBACH

March 21 – 24
FRANK PETER ZIMMERMANN
MAR 21 WED 7:30PM
MAR 22 THU 8PM
MAR 23 FRI 1:30PM
MAR 24 SAT 8PM

Juraj Valčuha, conductor
Frank Peter Zimmermann, violin
KODÁLY *Dances of Galánta*
DVOŘÁK Violin Concerto
MENDELSSOHN Symphony No. 3, *Scottish*


JURAJ VALČUHA

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To explore the benefits of giving, visit *handelandhaydn.org/support/benefits*.

$1,000 presents a free concert by H&H musicians in the community

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$250 funds the participation of the Young Men's Chorus in an a cappella workshop given by a collegiate choir

$100 tunes a harpsichord for one rehearsal

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Annual Fund

Handel and Haydn Society is grateful for the generous support of the following individuals who have made gifts to the Society's Annual Fund as of January 15, 2012.

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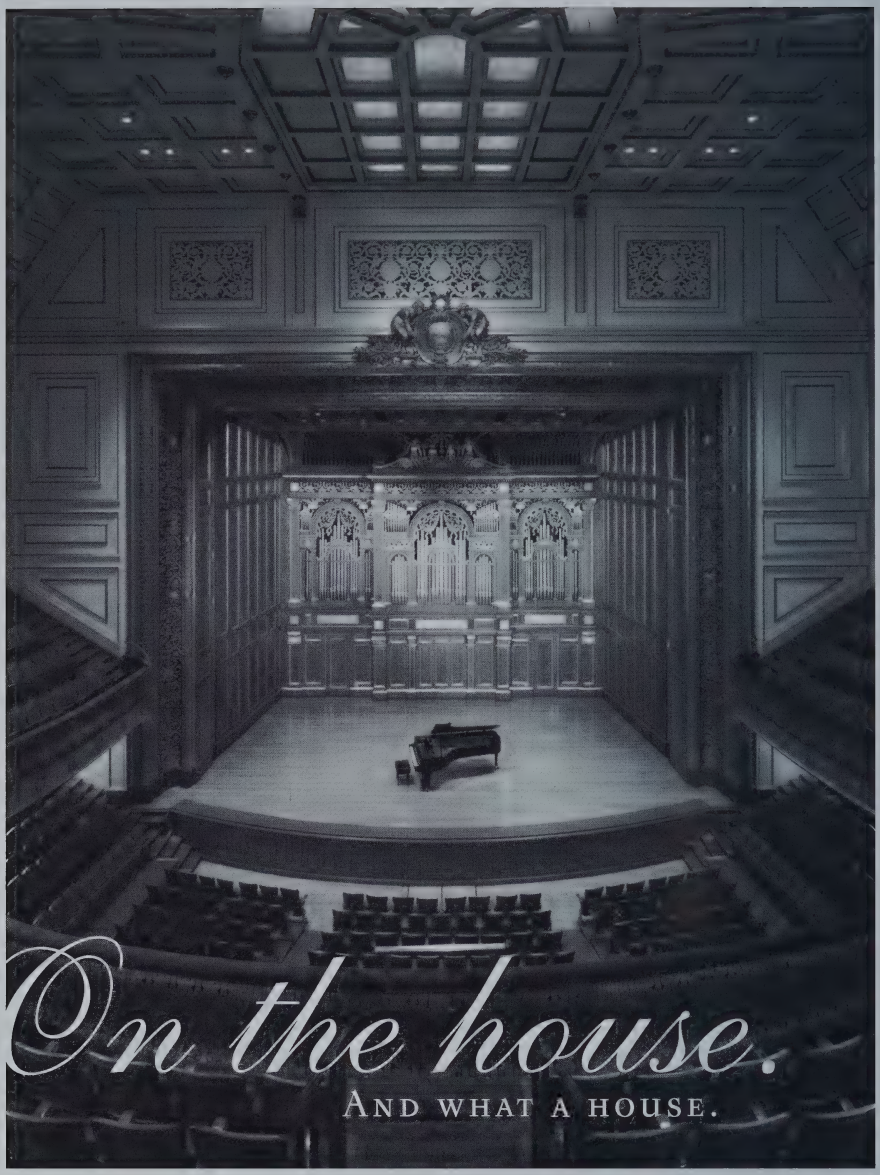

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Assistive listening devices are available. Please see the head usher for details.

Late seating: Those arriving late or returning to their seats will be seated at the discretion of the management.

Lost and found is located at the security desk at the stage door on St Stephen Street.

Lounge and Bar Service: There are two lounges in Symphony Hall: The Hatch Room on the orchestra level and the Cabot-Cahners Room on the first balcony. Each serves drinks starting one hour before each performance and during intermission.

Coatrooms are located on the orchestra and first balcony levels, audience-left, and in the Cohen Wing.

Ladies' rooms are located in both main corridors on the orchestra level, at both ends of the first balcony, audience-left, and in the Cohen Wing.

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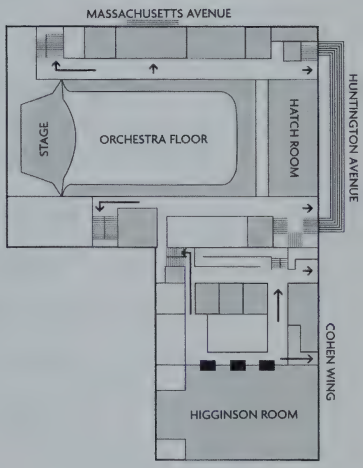

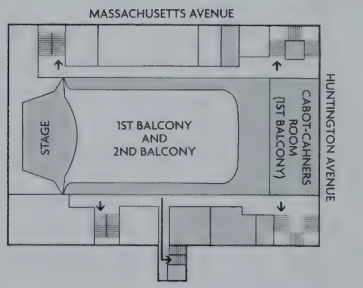

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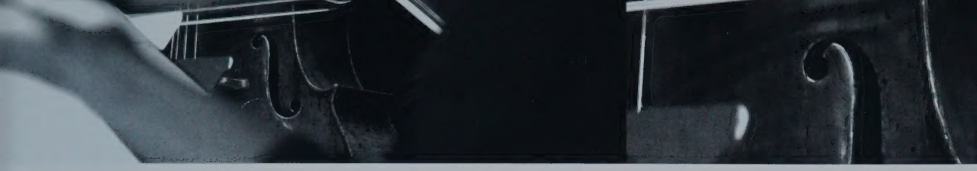

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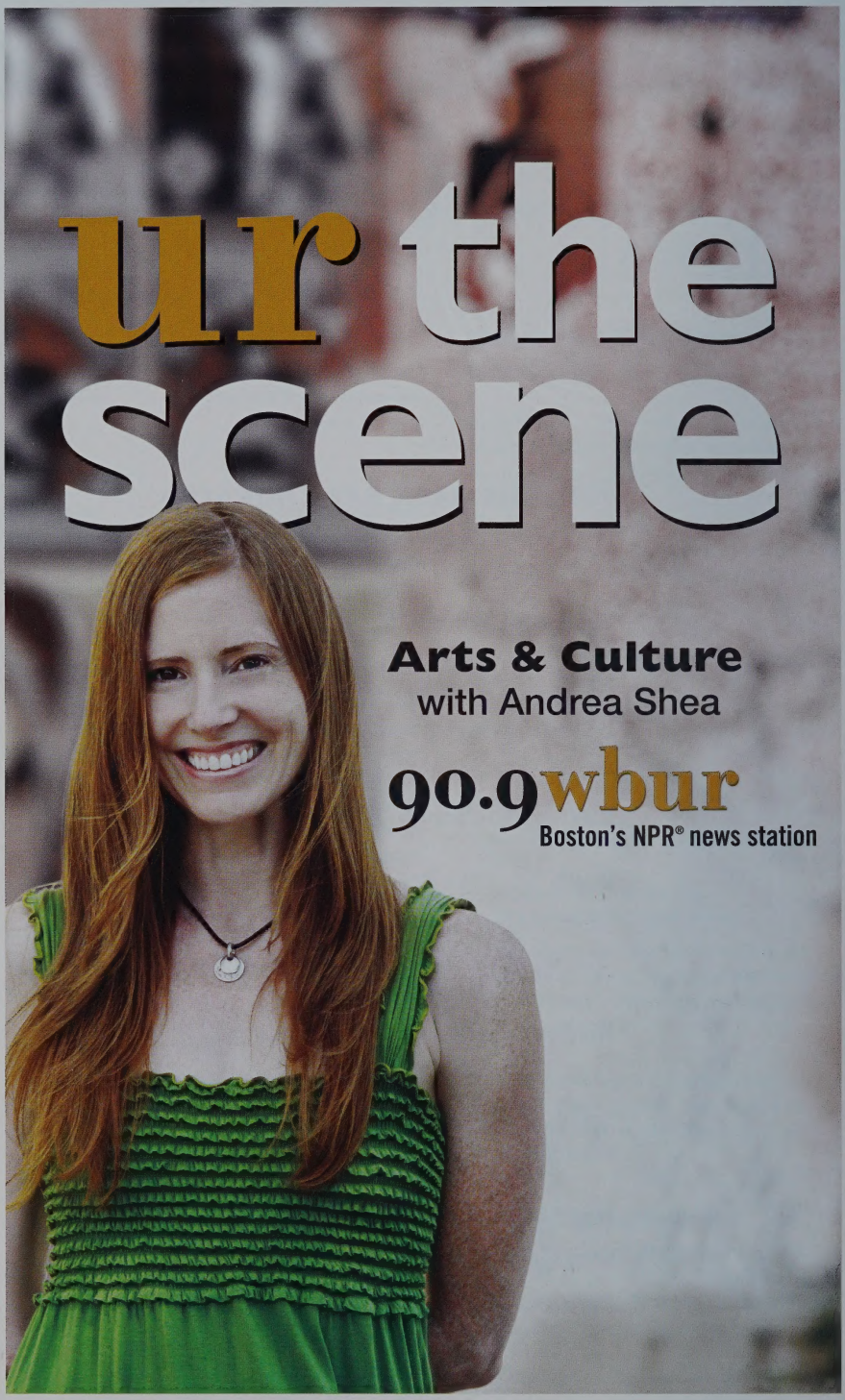
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